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## REVIEWS OF RECENT BOOKS

"Greek Sculpture: its Spirit and Principles," by Edmund von Mach, recently issued by Ginn & Co., is a new book on an old subject, but one that has the element of novelty both in conception and in execution. The author has been led to his task by the belief that the public demanded something more in art books than bald statements of fact and disjointed, though often clever, eulogies. In other words, his work as an instructor in art convinced him that what was needed was interpretations of the spirit, and the book here noticed is based upon that theory. Hence the treatment of the subject by Dr. von Mach differs radically from that of his predecessors.

The author believes in the duality of man, his soul and body, and he perceives a similar division in the masterpieces of Greek art that have come down to us. There is, in the first place, the appearance of the statue, and in the second the spirit to which it owes its creation, and the world of thoughts to which it is an introduction. Such a view of the subject has led to an entirely new presentation of its several phases. The customary chapter headings of dated periods and of names of famous artists have disappeared and have been replaced by captions designed to suggest the evolution of the spirit under which the ancient monuments were created.

The book is addressed to all students of art, to executing artists, and to the general public. The volume is presented in admirable form, and the author has supplemented his own informing interpretations with a helpful chapter of notes and a graded bibliography.

It has been given to few women artists to attain the merited celebrity that was long enjoyed by Madame Vigée Le Brun; and certainly none have had a more interesting personality and career. Her memoirs are in the fullest sense a record of her ambitions, her struggles, and her victories; and the appearance of "Memoirs of Madame Vigée Le Brun," translated by Lionel Strachey, and published by Doubleday, Page & Co., is thus a genuine contribution to the art literature accessible to the English student.

This book forms a rendering of Madame Carette's edition of the Le Brun memoirs, slightly abridged for the sake of uniformity with the "Memoirs of the Countess Potocka" and the "Memoirs of a Contemporary," issued by the same publishers. Madame Le Brun brought out her memoirs at the suggestion of a friend in 1835, and the intrinsic value of the volume not less than the artist's fame immediately gave it rank as a standard art book. The artist tells in a charming way the whole story of her life, relates her experiences in the many art circles into which she was thrown, and tells of the

many problems that confronted her and the means she took to solve them, all of which are of interest and value to art lovers.

The publication of the work in an English dress thus makes available a mass of information scarcely obtainable elsewhere, and the chastely gotten up book merits a hearty welcome. The volume is embellished with upward of thirty of Madame Le Brun's most popular works, and is further supplemented with a carefully prepared list of her paintings.

W. Graham Robertson, an English artist and author, and a firm believer in Ruskin, Morris, and the like apostles, has lately published through John Lane a unique book comprising his own verses, of which the subject is amply indicated by the title, "A Masque of May Morning," and illustrated by himself from colored wood cuts printed under his own supervision. The volume is a large quarto, and the illustrations, twelve in number, are full page, with color schemes quite unusual in their artistic quality. As in many such books, the text is subordinate in interest to the pictures, and one is impelled to regard the work, not so much as a book of verse, as a volume of skilfully drawn and richly executed pictures. In the making of the book it has been the author's manifest desire to have everything in keeping with his luxurious conception, and publisher and printer have ably seconded his ambition. Mr. Robertson demonstrates the fact that he is a master of color, and the delicacy and tenderness of his lines remind one of the finest examples of Fred Walker or of Sir J. E. Millais, in his pre-Raphaelite days.



#### BOOKS RECEIVED

"China Painting," by M. Louise McLaughlin. The Robert Clarke Co. \$1.

"Painters Since Leonardo," by James William Pattison. Herbert S. Stone & Co. \$4 net.

"A Masque of May Morning," by W. Graham Robertson. John Lane. \$2.50 net.

"Anarchism in Art," by E. Wake Cook. Cassell & Co.

